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the public taste. If such pictures could find buyers at good prices, then the case was hopeless; any picture could find buyers, for, go where you might, worse than these could not be found. Never was an instance to which the old Greek maxim, "Beware of too much," could have been better applied. An occasional contribution to the Exhibition, flattery in plenty from personal friends, these may for a time enable nothing to pass for something; nay, to pass for much! But, if two negatives make an affirmative, what must be the power of a hundred and sixty negatives. The affirmative result of such a combination was manifestly destined to be fatal. The artist had committed the blunder of allowing the public full opportunity to prove by its own unaided faculties that the worst the critics had said of him was an amiable understatement; and it was a relief to find in the sequel that the public knew very well how to look out for its own interest. The result of the sale has probably convinced the most incredulous that the day for this sort of thing is gone by, and it will be a long time, we trust, before such another barefaced attempt will be made upon the presumed credulity and ignorance of the people.

#### MR. T. P. ROSSITER'S MILTON GALLERY.

We must, in justice to our readers, say a few words about Mr. Rossiter's pictures of Adam and Eve, but the task is one which we would gladly forego. The Exhibition is simply disgraceful. On the artist's part, it looks like a formal renunciation of all pride in his professional position, unenviable as that position has always been. On the part of the public, it is difficult to account for any body's going to see the pictures once. It would be impossible to account for any body's going *twice*. Those who go to gratify a reputable curiosity, or under the delusion that they are to see

something which can be called art, probably leave the hall with feelings more easily imagined than described. Those who go, as it is likely many do, from a desire to whet a coarser appetite, might save themselves a small expense, and secure an equal stimulus to their animal natures by the contemplation of the wooden-jointed or stuffed kid dolls in the windows of the nearest toy shop. In his knowledge of the human body and his power to represent it, Mr. Rossiter is quite on a par with the makers of these mannikins. The chaste and noble spirit of Milton sits too high to be smirched by any contact so degrading as this, but that very height makes Mr. Rossiter's assumption of the place of interpreter of the poet seem the more impudent. We suppose, however, that, so long as two hundred people a-day can be induced, from whatever motive, to spend an hour's time, and pay twenty-five cents to see such pictures, there will be artists to paint them. Still, as we cannot shame the painters, we must hope that the public will some day reach that point of culture that they will compel a reform by letting such exhibitions severely alone. Pictures like these, no matter what may be pretended, are painted from none but the lowest and most mercenary motives, and will only cease to be painted when they are found to be unremunerative speculations.

#### PICTURES BY JEAN LÉON GÉROME.

The most noteworthy exhibition of the past month has been that of Gérôme's pictures, at Mr. Knoedler's gallery. It is characteristic of the way in which criticism is "done" in our newspapers, that the "Evening Post" praised Mr. Rossiter's "Milton Gallery," and was very much shocked at the indecency of Gérôme's "Turkish Dancing Girl." It, also, spoke flatteringly of the drawing and color of the American daubs—as in-